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HINTS ON LANDSCAPE PAINTING.

II.

OF whatever nature the sky may be, stormy, cloudy or clear blue, it should be painted in an entirely different manner from that used in painting the landscape. The modelling should be softer and each touch blended with the neighboring touches. In certain cases the badger-hair softener will have to be used to get rid of the too



them cannot be given. Still, you need not hesitate to attempt early twilight skies. They last long enough for a quick sketch, and they afford the finest possible studies of color.

The best landscapists render water, like almost every-



HEAD-DRESSES OF DUTCH WOMEN.

(SEE "THE COSTUME CLASS," PAGE 35.)

thing else, with full impasto. In the "ébauche," the same tones already used in the sky and landscape may be used for their reflections in the water, only they should be rendered a little duller and darker, for these reflections are never so luminous as the objects reflected. It is also well to use a flat brush in painting the reflections

great roughness of the impasto. In truth, a similar though slighter difference should be made in the execution of every class of objects—trees should not be painted exactly like banks, nor rocks like either. In one's first studies such differences may be ignored, outline and value or color being of themselves sufficient, if correct, to distinguish things by, but differences of feature should be introduced as soon as the student finds the simpler sort of study easy to him.

An entirely blue sky may be rendered, generally, by white, cobalt, and a very little black to take off the crudity of the tint. At certain times of the year the sky is not quite blue, except immediately overhead; it is rather of a grayish or rosy white; a little lake or vert emeraude added to the silver white will then render the portion near the horizon that usually comes into the picture. On a sky of this nature, some clouds, apparently white, sometimes detach themselves; on examination they are found to be white merely on the contours, the mass being darker than the sky and requiring a very little yellow ochre and black added to the sky tint, to give them their proper tone and value. The deep blue skies which we sometimes see in midsummer may be given with a mixture of ultramarine, mineral blue and white. A little Indian yellow must be added to the white to render the true tone of white clouds in such a sky.

Many artists, like J. Dupré, paint gray, cloudy skies with an imperfect mixture of a great many colors. This method, in their hands, gives great play and variety to the grays; but, in the case of a beginner, it leads to a muddled and uncertain execution. It is better he should keep to the system of three colors recommended by M. Robert and by most other teachers. Black and white may be taken as the base for these cloudy skies, into which color and variety may be thrown by the addition on occasion of small quantities of blue, which gives a more aerial quality, or of ochres and greens and lake, which give greater firmness. But it is above all things necessary that before deciding on the composition of a gray tone for a certain place, you give serious attention to the values that will surround it. A bright light near a gray will make it look colder than it is; a touch of a purer gray will make it look dirty.

In a stormy sky, the grays are much more intense. Yellow ochre, raw and burnt Sienna, vert emeraude and the lakes will be required in addition to black and white and blue. The various grays resulting from different mixtures of these colors are to be used principally in bringing into harmony the vigorous oppositions of dark and light, which make the interest of a stormy sky.

The gray sky and the blue sky with or without clouds are the commonest. Sunrise, sunset and after-sunset skies are so numerous and so subtle that an analysis of

brush. On a bright day, if the water is agitated by small, choppy waves, this tone will alternate with the tone of the sky, broken by that of the banks, which would be reflected in the water if it were still. If the water is muddy, as in estuaries after a storm, the reddish or yellowish tone of the mud will dominate and be merely modified by the tones given above.

Where the earth shows in a foreground, one may, commonly, lay in the "ébauche" with burnt Sienna and



yellow ochre, to which tones mineral blue may be added for vigorous greens. But this is only a preparation, and, to finish, such a variety of tones is necessary that a knowledge of them can be gained by practice and experiment only. The student may be reminded to diminish the intensity of each tone as it recedes into the distance; in the foreground, on the contrary, the tones of the different objects that make it up, tufts of grass, stones, broken banks, etc., may be vigorously contrasted.

The different species of trees can hardly be distinguished at a little distance by their color alone; hence, in painting trees, the form, the outline, takes on a new importance. The construction of the trunk, tortuous as in a beech, or knotty as in an oak, and the springing of the branches should be well given in the "ébauche." The drawing may be a little angular for the sake of simplicity, the angles to be rounded off in the final painting. The leafage will be massed on this construction, observing well its character. It is not by the single leaf that the tree is to be known in your picture, but by its habit of growth, by the ensemble of its masses.

As a rule, the intensity of tone of the masses of leafage diminishes as they recede from the trunk and come against the sky or the background. The tone should be lightened and softened then as you approach the contour of the tree. If the background is painted first, this grayish tone will be obtained quite naturally by the blending with it of the color used for the tree, as you paint up to or in upon its edges.

Trees that have compact masses of foliage, like the oak and chestnut, should be studied in preference to others, as they may be painted, like the rest of the landscape, in full impasto. Those which have a light foliage, like the willow and aspen, will have to be painted by scumbling over a previously painted background. The lighter extremities of the more solid trees will be painted in the same manner. It is difficult to do this when the background is completely dry without falling into hardness. The picture should be taken up for the second painting when it is merely "tacky" to the touch, which, if it has been solidly painted, without the use of oil, but with a little siccative in the slowly-drying colors, will be in a day or two, according to the weather. If you are in a hurry to finish your work, put the first painting to dry in the sun. It will be ready within a day, if you use the best colors, and a very little siccative. The trunks and branches of trees in winter should be painted at the same time as the background to avoid hardness.

The lighter branches and twigs and such scattered leaves as may remain can be added over the tacky ground. One should learn the anatomy of each kind of tree by studies of separate trees, and of separate portions of each.

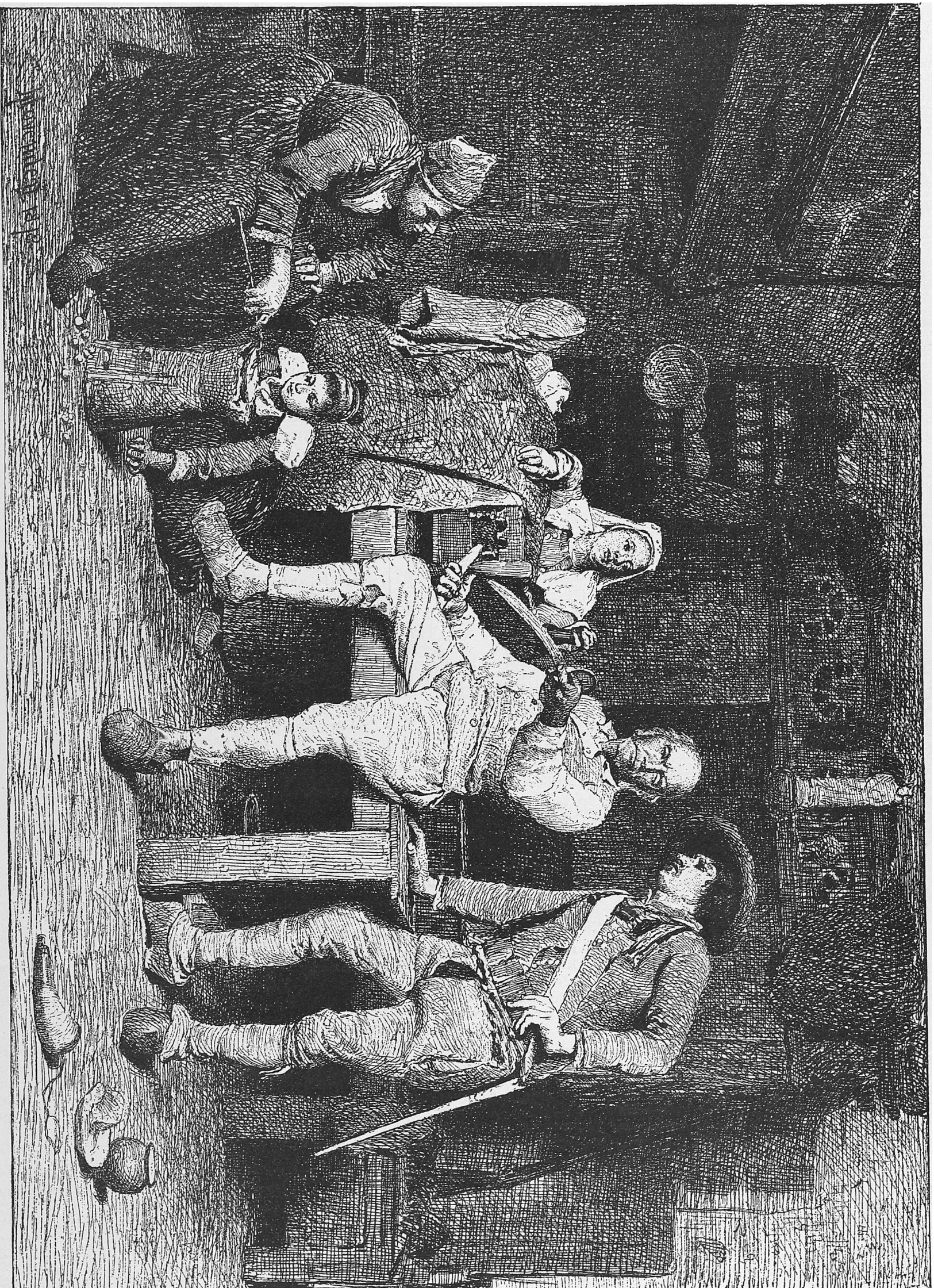
ROBERT JARVIS.



"KEEPER OF THE HOUNDS." STUDY BY GÉRÔME.

(SEE "THE COSTUME CLASS," PAGE 35.)

so as to give them less modelling and less play. The lines of light that generally cross the reflections, showing the course of a stream or a ripple, may be painted over them with white mixed with a little yellow ochre and vermilion. If delicate, they should be painted with a sable



"VENDEAN PEASANTS PREPARING FOR INSURRECTION." DRAWN BY THOMAS HOVENDEN FROM HIS PAINTING.

LENT BY MR. GEORGE A. DRUMMOND TO THE EXHIBITION OF THE MONTREAL ART ASSOCIATION.